TV COMICS
THE MUNSTERS™
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THE MUNSTERS™

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KINGBIRD
EIGHTS
12:00...
EIGHTS
...MIDNIGHT...
SHOOOSH
BIRD
GHTS
...THE WITCHING HOUR...
...THE TIME WHEN ALL DARK THINGS ARRIVE...
AT LAST! I'VE FOUND HIM!
NOW THE MISSION OF MY ANCESTORS CAN FINALLY BE LAID TO REST...
OR MY NAME ISN'T...

PAGING COUNT DRACULA!
"...VICTOR VAN HELSING!"
WHAT TIME WILL YOU BE HOME FROM THE LIBRARY, MARILYN?
H.P. LOVECRAFT
E.A. POE
S. KING
BRODERICK
OH, DEAR-- WILL YOU BE HOME IN TIME FOR DINNER? WE'RE HAVING FRIED LIZARD TONIGHT!
PRETTY LATE, AUNT LILY. I'VE GOT A HUGE PAPER DUE MONDAY.
OH, SURE. I AM SORRY I CAN'T HELP WITH THE SATURDAY CHORES, THOUGH.
THAT'S ALL RIGHT. WITH GRAN'PA TAKING EDDIE TO THE BALL GAME TODAY, YOUR UNCLE HERMAN HAS VOLUNTEERED TO HELP OUT TODAY
"SEE THE BACK UP STORY IN THIS ISSUE! -MARC
2
HERMAN-- YOU?! THE KING OF THE CASTLE... DOING HOUSEWORK?!
GRAN'PA, DON'T BE SO OLD-FASHIONED--
--IF A MAN CAN'T REINVENT HIMSELF EVERY HUNDRED YEARS OR SO, HE FALLS BEHIND THE TIMES!
IT'S TIME TO GO, GRAN'PA.
RIGHT WITH YOU, EDDIE.
AH, BASEBALL-- JUST THINKING ABOUT IT MAKES ME ALL NOSTALGIC!
GEE, GRAN'PA-- WHY'S THAT?
OH, IT'S JUST THAT EVERY TIME THE UMPIRE SHOUTS, "FLYBALL", I THINK OF MY OLD PAL, RENFIELD!
3

LATER...
THERE-- ALL THOSE NASTY OLD COBWEBS ARE GONE.
LILY--I DON'T UNDERSTAND--I THOUGHT YOU LIKED HAVING OUR HOUSE LOOK LIKE A MAUSOLEUM.
I DO, SUGARLIPS...
...BUT A FRESH, CLEAN AMERICAN MAUSOLEUM!
NOW, PLEASE, DEAR--GET THE CHEESE FOR THE MOUSETRAPS WHILE I FINISH IN HERE.
OKAY, BOYS--GET TO WORK!
AND SHORTLY--
NICE WORK, BOYS!
4

FINALLY, A FEW MINUTES FOR A QUICK PERUSAL OF THE LATEST WORLD EVENTS.
LILY, I CAN'T FIND MY SECTION OF THE PAPER.
OH, EDDIE TOOK THE FUNNIES WITH HIM TO READ ON THE BUS.
DARNDARN DARNDARNDARN DARN!
OH, YOU KNOW HE'LL BRING THEM HOME WITH HIM!
NOW STOP POUTING AND LIFT THE COUCH FOR ME.
I ALWAYS SAY YOU CAN'T MAKE A GOOD COCKROACH LOAF WITHOUT LOTS OF MUSHROOMS!
5

SPEAKING OF DINNER, IT FEELS LIKE IT SHOULD BE DINNER TIME SOON, BUT I DON'T REMEMBER HEARING THE CLOCK ALL AFTERNOON!
AWK-!
HERMAN, BE A DEAR AND GO OUTSIDE TO GET A FEW WORMS FOR THE CLOCK.
THE WAY YOU PEOPLE FEED A GUY, YOU WANT CROWING, TOO?!
AWK! NEVERMORE!
OF COURSE, LOVE.
SMOOCH

OH, PUSSYCAT-- DON'T FORGET TO OPEN THE FRONT DOOR BEFORE YOU GO THROUGH IT!
BOY OHBOYOHBOY OHBOYOHBOY OHBOY!
HUUMMMPH!
YOU WALK THROUGH A DOOR ONE LITTLE TIME WITHOUT OPENING IT AND PEOPLE ACT LIKE YOU DO IT EVERY WEEK!
WHY, HELLO.
CAN I HELP YOU?
AH, AH, YES. YES. I BELIEVE YOU MIGHT.
AH... HELLO.
7

OLD FRIEND OF THE FAMILY?
LET'S JUST SAY MY PEOPLE HAVE INVESTED A LOT OF TIME TRYING TO FIND THE COUNT TO... AH, PAY BACK AN OLD DEBT.
WELL, ISN'T THAT NICE?
GRAN'PA WILL BE HOME SOON. WHY DON'T YOU COME IN AND WAIT FOR HIM?
THANK YOU. YOU'RE TOO--
--KIND?

NOW, YOU WAIT HERE AND I'LL GO FIND MY WIFE.
LILY!
GRAN'PA HAS A VISITOR FROM THE OLD COUNTRY.
GRACIOUS- WHAT IS IT, HERMAN?
WOLFSBANE IN A DRUM
EYE OF NEWT
POWDERED BAT MARRO
A MISTER VAN HELSING...
WHAT?!
HERMAN, THE VAN HELSINGS HATE GRAN'PA!
CRIK
THEY'VE BEEN TRYING TO KILL HIM FOR CENTURIES!
POISON IVY
LILY, I'M SURE YOU'RE EXAGGERATING! HE SEEMED LIKE A VERY NICE MAN TO ME.
SEE... EEP!
10

LILY, WHAT'LL WE DO? WHAT'LL WE DO?!
NOW, HERMAN, JUST ACT NATURAL.
WE'LL SIMPLY GO ABOUT OUR BUSINESS LIKE WE DON'T SUSPECT A THING.
UN-HUH...
THEN WE'LL TELL MR. VAN HELSING THAT GRAN'PA ISN'T HERE AND THAT WE DON'T EXPECT HIM BACK FOR SEVERAL WEEKS.
OH, HELLO, AGAIN... I'M JUST GOING ABOUT MY BUSINESS--HAHA-- GOT TO FEED THE OL' CLOCK...
WHSSHPP
WE'RE HOME!
OH, NO!
AWWWK!
GRAN'PA!
ZIP

OH, HELLO, HER--
#1
ZOOM
HERMAN?! WHAT ARE-- OOPPHHHH!
SKKEEEE
VAROOM

CLANG
HONK HONK
HONK
VROOM

HERMAN! YOU BIG GOOF-BALL! WHAT'S GOTTEN INTO YOU?!
GRAN'PA, I'VE GOT TO SAVE YOU FROM YOUR PAST!
FOOMP
MY PAST?! I NEED SOMEONE TO SAVE ME FROM YOU!
OKAY, HERMAN, YOU JOLLY GREEN JERK-- SPILL IT!
WHAT'S GOING ON?!
THERE'S A VAN HELSING AT THE HOUSE, AND, AND, AND LILY SAYS HE'S AFTER YOU BECAUSE THE VAN HELSING'S HATE THE NAME DRACULA!
HERMAN, DON'T YOU GET IT? VAN HELSING... HE HATES ALL THE DRACULAS!
YOU MEAN...?

LILY!
E-YOW!
HERMAN, YOU IDIOT!
SSSCREEE
U.S MAIL
YOU KNOW, I THINK THE AIRLINES ARE RIGHT--
--AIR TRAVEL IS SAFER!
POOF
FLAP FLAP FLAP
GRAN'PA-- WHEN WE GET HOME-- WHAT'LL WE DO?
WHAT'LL WE DO? WE'LL STOP HIM, THAT'S WHAT WE'LL DO! THE DRACULAS HAVE BEEN STOPPING THE VAN HELSINGS FOR YEARS!
TWO HUNDRED AND FIFTY, OF THEM, IN FACT!
15

OH, MY GOSH-- HE'S GOT MY LILY!
NOW, HERMAN-- JUST STAY CALM.
EVERYTHING WILL BE FINE. I'M GOING TO GO DOWN TO MY LAB AND GET THE RIGHT SPELL TO TAKE CARE OF THIS GUY!
BUT, GRAN'PA... WHAT SHOULD I DO?
WHAT ELSE?
POOF
FLAP FLAP FLAP
STAY OUT OF MY WAY!
NO, MY GOSH... THAT, THAT'S MY WIFE IN THERE!
AND NO TRANSYLVANIAN HITMAN IS GOING TO RUIN MY ONE HUNDRED AND EIGHTY YEARS OF MATRIMONIAL BLISS!
OH, A LITTLE ANNE RICE, A PINCH OF COPPOLA, SHAKEN, NOT STIRRED... OH, THIS IS GONNA DO IT... DAVID COPPERFIELD, EAT YOUR HEART OUT!
16

ALL RIGHT, YOU VAN HELSING YOU...
...YOU FREE MY WIFE AT ONCE OR I'LL, I'LL, I'LL GIVE YOU A BIG HIT IN THE HEAD!
AKKKK--! AKKKKK--!
HERMAN? HERMAN MUNSTER!
HELLO, LILY, DEAR... I'M RESCUING YOU!
HERMAN MUNSTER--YOU STOP THIS INSTANT!
:GULP!: :SPUTTER!: :GAG!:
BUT, LILY-- DARLING...SWEETUMS... I MEAN...WELL, THE CHAINS AND ALL...
OH, HERMAN, MR. VAN HELSING WAS JUST SHOWING ME THE MAGIC ACT HE WANTS GRAN'PA TO HELP HIM WITH!
.SO, YOU MEAN HE DOESN'T WANT TO KILL GRAN'PA?!

YOU MEAN YOU DON'T WANT TO KILL GRAN'PA...?
:AAKKAAAKKK!:
NO...
OH, THAT'S WONDERFUL! WAIT'LL I TELL GRAN'PA!
OH, NO! GRAN'PA!
AH-HA!
WHA HOOM
OOOWOPH!
CHING
FLAP
CRASH!
OKAY--YOU WIN...
18

JUST LEAVE MY FAMILY OUT OF THIS! I'M THE ONE YOU WANT. JUST TAKE ME!
YOU'RE RIGHT, I JUST WANTED YOU--AT FIRST. BUT NOW I WANT YOUR WHOLE FAMILY!
MY WHOLE FAMILY?
YES, AT FIRST I JUST WANTED YOU TO LEND YOUR NAME TO MY MAGIC ACT SO WE COULD CASH IN ON SOME MERCHANDISING.
BUT NOW I HAVE A BETTER IDEA...
...WE COULD PITCH A SIT-COM TO THE NETWORKS.. I CAN SEE IT NOW...WE COULD CALL IT...
...THE MUNSTERS!
IT WOULD BE THE GREATEST TV SHOW OF ALL TIME!
OR EVEN BETTER!

YES, AND WE COULD EVEN USE THE SAME MERCHANDISING I WAS THINKING OF FOR THE MAGIC ACT.
SEE THIS STAKE..? IT'S REALLY A PEN THAT WRITES WITH RED INK.
THAT'S CUTE-- AND THE MALLET?
WHEN YOU HIT IT AGAINST SOMETHING, IT TALKS TO YOU. LISTEN.
WHAP
I HOPE THE CAT ISN'T AROUND.
OH, NO, THE SAME FACTORY THAT IS GOING TO MAKE THE STAKES, THEY MAKE THE RICKEY RODENT TOYS. THEY MUST HAVE GOT THE VOICE CHIPS MIXED UP. LET ME TRY IT AGAIN.
I LOVE CHEESE.
WHAP
ME, TOO!
SNAP
HEE-HEE HO HO
HAW HAW HAW
HA
CHUCKLE
TEE-HEE
TEE-HEE
HAW
HA HA
THE END

THE MUNSTERS™

INTERVIEW with AL (Grandpa) LEWIS

by Richard Maurizio

Al Lewis was born in 1910. To many he could be described as the ultimate renaissance man. Lewis has worked professionally as a waiter, salesman, pool hall owner, store detective, teacher and circus clown. He is the author of several childrens books and holds a Ph.D in child psychology from Columbia University. Over the years, he entertained audiences on the radio, on Broadway, in television, and in movies. While folks may remember Lewis from his memorable role as Officer Leo Schnauser, on the hit show, "Car 54 Where Are You?", his most famous role is that of Grandpa on *The Munsters*™ from 1964 to 1966. In additon to being a talented performer, he is also an avid college basketball fan and has worked as a talent scout for the Continental Basketball Association.As if all this wasn't enough, Lewis is known to have read almost a book a day since he was a boy.

This interview was conducted prior to the closing of his Greenwich Village, New York Restaurant, *Grampa's Bella Gente*.

TV Comics!: Let's talk about your career and how that began.

Lewis: I'll talk to you about anything...are you depressed? Do you hate your mother? ...anything. (laughter) Start off with the first intelligent question.

TV: According to your biography, before you went into acting, you held a number of jobs. What are some of the more memorable ones?

Lewis: Well, I've been a performer since 1922. I worked at the circus, I worked at the carnival, burlesque... I did eighteen years of radio, Broadway, off Broadway, movies and television. Then, when you're out of work, you still have to eat and pay the rent.

TV: Of course.

Lewis: So, I was a plumber's helper, I worked on the docks, I was a store detective, a toy salesman...I had a million jobs (laughter).

TV: You also taught school?

Lewis: Yeah.

TV: What did you teach?

Lewis: Well, I received a Ph.D in Psychology from Columbia. I was a child psychologist.

TV: And from that you wrote children's books.

Lewis: Yeah. I've written more than have been published (laughter), but four have been published.

TV: What were they?

Lewis: "How to" books - How to Take a Train Ride, How to Go with Mother to the Market... they were written on the children's level.

TV: When were they published?

Lewis: In the 1960's.

TV: Would you say you're the type of person whom after you experience something you go on to something else?

Lewis: Well, I've done different things to remain a performer. I've never sat. I drifted from one form of entertainment to another. You do what you can to stay alive.

TV: What got you into acting?

Lewis: I don't know what got me actually into acting. I started out in the circus. I don't know if you call that acting; I call myself a performer. I got into radio at WGN in Chicago then went to WLW, and then from there, I came to New York and was in big time radio. That's when there only was radio - there was no television, you know. They saw I could read lines and be effective, so they said, "Okay, you're an actor in radio," so from acting in radio, I went to television, films, and Broadway. It wasn't like a kind of choice of mind; I just drifted from one to the

other. I fit in.

TV: What about your performances on live television?

Lewis: That was a long time back. Nobody does live television today. It was very challenging (and) I loved it. Doing live television is the same thing as doing a Broadway show. As the curtain goes up and the overture starts, there's no stopping and starting. That's it.

TV: Would you say the beginning of television was a learning experience for the whole industry, in general?

Lewis: At the beginning? Oh yeah, sure. No question about it.

TV: So what shows did you do before Car 54?

Lewis: Oh, God. I did over three hundred TV shows. You have to understand that in the early days of television, seventy-five to ninety-five percent of it was done in New York. You see, in Hollywood, they just thought it was a hool-a-hoop and it would be over. Their attitude was, the movie is the thing, had been the thing, was the thing, and it will be the thing Who's going to stay home and watch a little five-inch screen which was the early television? And so, the majority of television was here in New York.

Good Lord! I did soap operas, cops and robbers shows...all of them and then there was the big time shows - Westinghouse Summer Theater, the Armstrong Circle Theater. And then there was the run of The Big City, Big Story, Decoy Man Behind the Badge, Naked City...Good Lord! There was so many of them.

TV: Alright. Well, let's talk about "Car 54 Where Are You?" How did you land the role of Leo Schnauser?

Lewis: I had worked for Nat Hiken, the creator of *Car 54*, on *Sgt. Bilko*, which he also created. I was out of town with a musical group, so ironically, Phil Silvers, who was the star of Bilko, and Nancy Walker and I came into New York with the show called Do Rae Mi and we opened up (in) December about a week or two before Christmas at the St. James Theater. So, Nat called me and said he had sold the show and could I do a couple of guest shots. So I said "yeah," I did two and the sponsor, (in those years you had one sponsor - today, you have a multiplicity), was Proctor & Gamble, the biggest sponsor in television. They said, "We want this guy as a regular." About two weeks later, he asked me to do the show at night. I had a great time doing the show with Fred Gwynne, who I would later go on and do the Munsters with, and Joe E. Ross. I had a great time.

Anything I've ever done, short time or long time, I have a great time because as I say, I

bring it with me. I work hard. I give 122% and I have fun. If I'm not having fun, I quit. Oh, I've quit jobs! What have I lost? I haven't lost a life or career. I'll get another job, no big deal.

TV: Is *Car 54* where you met Fred Gwynne?

Lewis: No, I knew him from around. In those years, actors were making rounds, so Fred was a New York actor. We would run into each other for coffee, or I'd see him on the street, so I knew him from around town.

TV: He also designed the logo for your restaurant.

Lewis: He drew it. He was a fine arts major at Harvard. He was a great sculptor (and) a fine artist.

TV: He also did children's books.

Lewis: Oh! He did sixteen books which he both wrote and illustrated. He was a great artist.

TV: Okay, getting back to Car 54. I heard that you're in the remake?

Lewis: The movie was done two years ago. It may never be released. It's in the hands of Orion Pictures, that's Chapter 11. I was the only one who played my original part in the movie. Nipsey Russell, who did Car 54 originally with us, played the Captain. Buster Poindexter (David Johansen) played Toody (and) I played Officer Leo Schnauser. That's all I can tell you.
(Note: Car 54 Where Are You? The Movie was finally released a few years ago to less than stellar reviews and low box office performance, but rent it anyway if only for the Al Lewis scenes -- Ed.)

TV: Let's move on to *The Munsters™*. How did you get the part of Grandpa?

Lewis: I was home. The phone rang (and) a gentleman by the name of Jerry Henshaw called. He said he was in charge of new projects at Universal and asked me if I would be interested in doing a pilot, so I told him I didn't know and I asked him to send me a script.

About four days later, I flew out to California and we did the presentation. The presentation ran about twelve minutes and it showed the family, Fred was there. There was another lady, Joan Marshall, it wasn't Yvonne DeCarlo, and then there was another boy...Happy Derman, and Beverly Owen who was a contract player. There was a little scene and then it shifted to the lab. I ad-libbed about a six or seven minute scene and that was the whole thing.

TV: What was the actual shooting schedule like?

Lewis: We would get the script on a Friday, and look it over on the weekend, then come in and read the script for timing for what they think works and doesn't work. Monday we would come in for an hour and a half (and) then we went home. They sent us different colored pages for where they would make cuts or add material. Tuesday we walked it around on the set, not the whole cast, just the principles for the director of photography, and Wednesday, Thursday and Friday we shot it.

TV: Going into the makeup on the series, how long were you in makeup?

Lewis: Two hours...I would come in at 6 a.m. My makeup man was one of the most famous names in makeup -Perc Westmore. I was in at 6 a.m. and had to be ready by 8 a.m.

TV: Was it bothersome?

Lewis: No...not at all.

TV: Did you have any involvement in the scripts?

Lewis: Involvement in the sense that Fred and I would complain, or yell or make suggestions,

which were generally thrown into the toilet. The telephone booth in the casket was our idea. The family pet, Spot, was our idea. As a matter of fact, Fred designed the Dragon...the head...then the prop department would make it. That's about it, I would say.

TV: Were you involved in the creation of Grandpa's character?

Lewis: Oh, sure.

TV: I've read that you developed the walk and his mannerisms.

Lewis: Everything! Well, in a way I was fortunate. Although it would not have affected me in any way 'cause I live by the philosophy: if they give you ruled paper, write the other way. But, in a sense, I didn't have to do that because nobody could say, "No, wait a minute. You can't do that. This is the way it's supposed to be done." There was no precedence for this crazy Dracula-like comic. They couldn't say, "Do it like Bela Lugosi." In a sense, it was ground-breaking and plus, the way I attack something, I attack it with such discipline and surety. I'm not indefinite. I make choices and I go right with them and that was it - (like) the walk and being heavier.

TV: Did the censors have anything to say about the show?

Lewis: First of all, they don't use that phrase in television. They call them the "continuity men." If they did (have anything to say) we wouldn't hear about it. That's number one, but even through trickled down rumors, I can't predict what human beings think, but I don't know what would offend anybody in that show. No, I never heard of it.

TV: What changes did you notice going from the first year to the second year of the show?

Lewis: Ours happened to be what was called, a very heavy show. "Heavy" meaning a lot of special effects. Special effects cost money resulting from all the time it takes to set them up while everyone else is sitting around In the filming, if it doesn't work, you have to sit around again a lot of the time while they set it up yet again. This happened a lot in television, but in *The Munsters*™, even more so. In the first two or three episodes of a show, if it catches on, everything goes including the bathtub. Especially after our show had the immediate success it did, after that, things got skimpy.

TV: Do you have any favorite episodes?

Lewis: I've never seen it. I've never seen anything I ever did.

TV: Really? That's interesting.

Lewis: I watch very little television. I mean, when people say, "I remember you did this," I kind of recall in my mind's eye, but I've never physically seen the show.

TV: Why do you think the show was canceled when it was high in the ratings?

Lewis: I have absolutely no idea. You have to understand that a performer is, in spite of what "stars" think, they're not even informed. What happens is Fridays you're told, "Don't come in Monday!" (laughter) I have absolutely no idea...I would guess the accounting department said we threw the numbers into the main frame computer we have in the basement and it tells us that we can make more money syndicating it rather than just keep making new shows. In this particular case, it proved that to them, because it's now running twenty-eight years in syndication in forty-four countries in the world, still. Twenty-eight years after I finished doing it and they get paid for that, so, they were right.

TV: Was it true at one time they wanted to make the series in color?

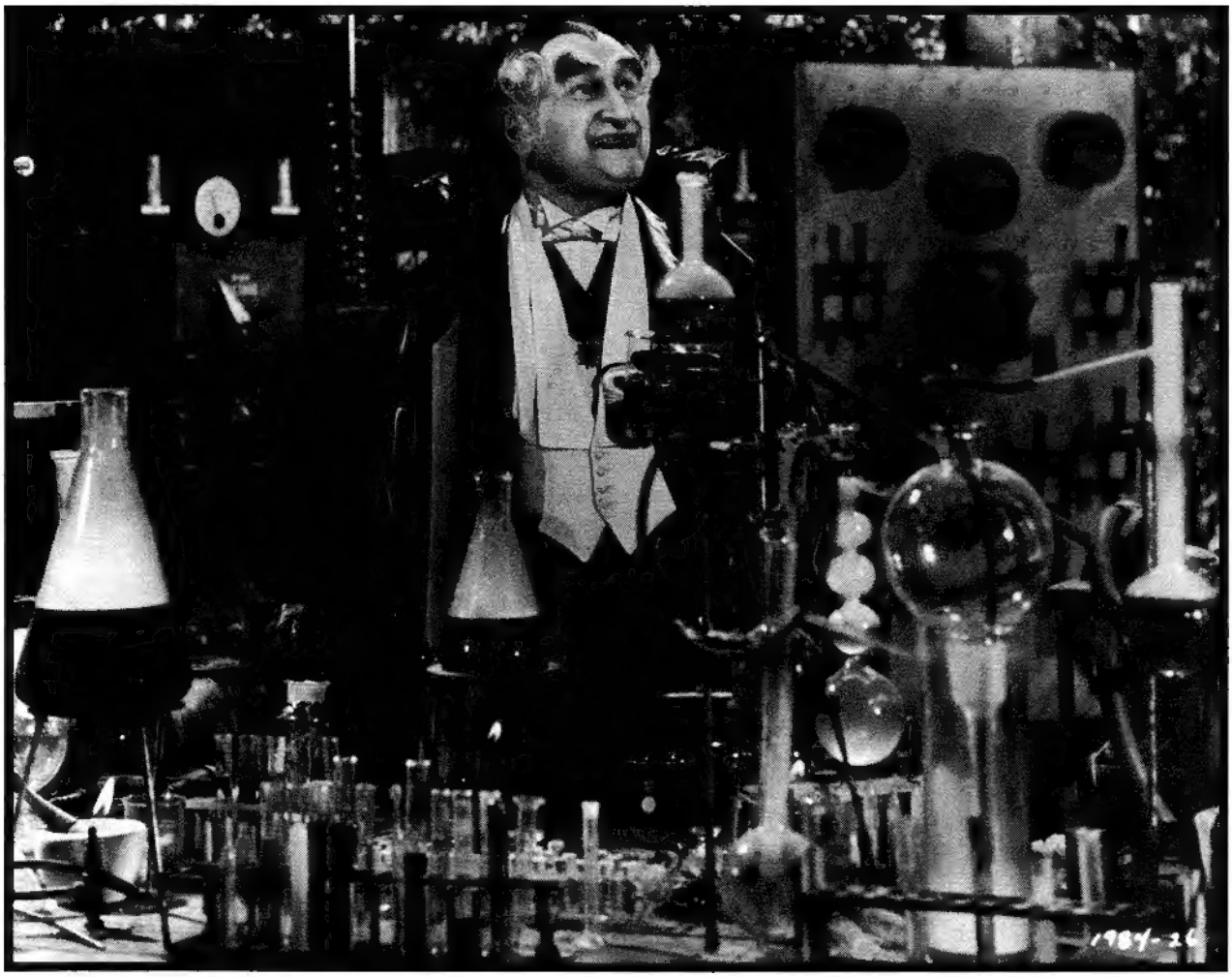
Lewis: No. Initially it was a battle between Universal and CBS. I don't know what it is now, but back then it was a 20% override. That is, color costed 20% more. So, it became an Alfonse Gaston act. CBS said, "You pay for it," and Universal said, "No, you pay for it." So nobody paid for it, and we continued doing it in black and white. My own personal opinion is that it works better in black and white; absolutely no question about it.

TV: I agree with you.

Lewis: Yeah. There are certain films, shows (and) pictures that worked marvelously in black & white. You can see it in great movies. I have seen the Maltese Falcon, one of my favorite all-time movies, about twenty times. Then I saw it twice in color - it was a disaster! But, you know, money takes precedence over artistry.

TV: After the series, you did *Munster Go Home* and.*Munsters' Revenge*...

Lewis: The history of the Munsters is we did a one-hour Easter show in Marineland, we did *Munster Go Home* in between the first and second year, and then years later, we did *Munsters' Revenge*. That's the history of the extra-curricular Munsters. As a matter of fact, Fred and I toured the New York City theaters with the pic-



ture (*Munster Go Home*).

TV: After The Munsters, what did you do?

Lewis: Oh, I went back to doing theater. Good Lord, for years I went back to doing theater all over the country...television, movies...

TV: Can you tell us about Grampa's restaurant? When did you open it up?

Lewis: In around 1986.

TV: Was this a life-long dream?

Lewis: No. I don't have a life-long dream. (laughter) I was living in the Bay area and my wife and I had to come East. I did a film for the CBC up in Canada and my wife did a couple of plays up in Springfield, Massachusetts. I came up with some ideas and one of them was to open up an Italian restaurant. So, I met a few people and here we are.

TV: Are there any future plans for expanding the restaurants?

Lewis: Maybe...That's up in the air.

TV: Also, you have two comedy clubs?

Lewis: One, in Staten Island.

TV: Was it your background in comedy that gave you the idea?

Lewis: No, I just like the idea of giving young people an opportunity...now comedy clubs are the rage. You go to Fargo, North Dakota, there's horses, cows, cold weather and a comedy club (laughter).

TV: When did you open up the comedy club?

Lewis: About three years ago.

TV: What in your opinion makes for good comedy?

Lewis: It makes you laugh. I'm not philosophical enough. I can make people laugh, but if it has to be a one-page essay on why people laugh, I have no idea.

TV: What are your future plans?

Lewis: To get up in the morning. At eighty-two (He's eighty six now) you don't make long-range plans.

NEXT ISSUE: Don't miss TV Comics! exclusive interview with Pat (Marilyn Munster) Priest! Coming your way this October!

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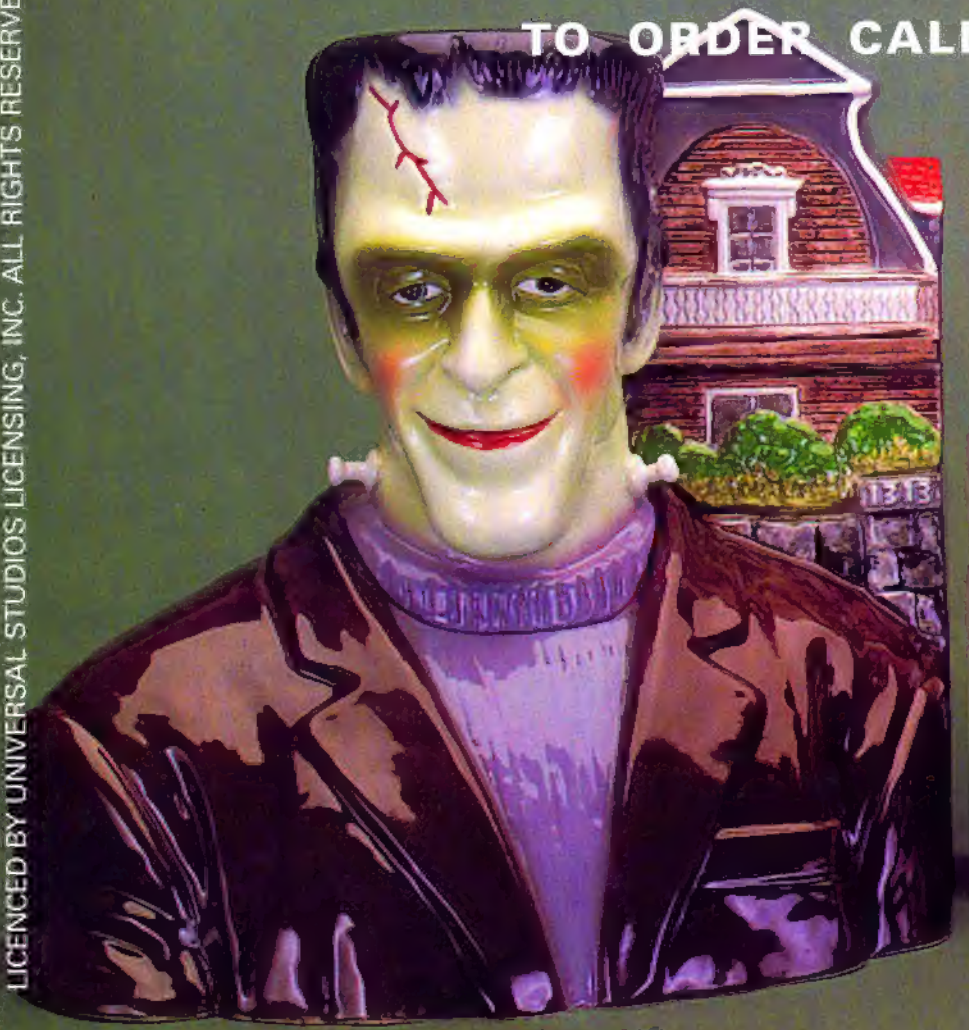

017 Herman Munster

016 Grandpa Munster

Matching Salt & Pepper Shakers Available. (Exact same image)

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